

MUSIC - UNIVERSITY OF TORONTO



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Rafalewski, M
Dodelinette,
Dodelinette (berceuse)

*Dedicated to the Right Honourable
THE COUNTESS OF WARWICK.*

PLAYED WITH GREAT SUCCESS
BY KARCSAY AND NADIA SYLVA

MODELINETTE

(Berceuse)

"Chant d'une Mère au berceau de son Enfant"

FOR

VIOLIN and PIANOFORTE

COMPOSED BY

MR RAFALEWSKI

2/- net

London: KEITH, PROWSE & CO LTD 48, Cheapside, E.C.

PUBLISHING DÉPÔT, 42 POLAND STREET, W.

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M

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DODELINETTE-BERCEUSE.

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Also Arranged as a
Pianoforte Solo.

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M. RAFALEWSKI.

Andante. *con sordino*

VIOLIN.

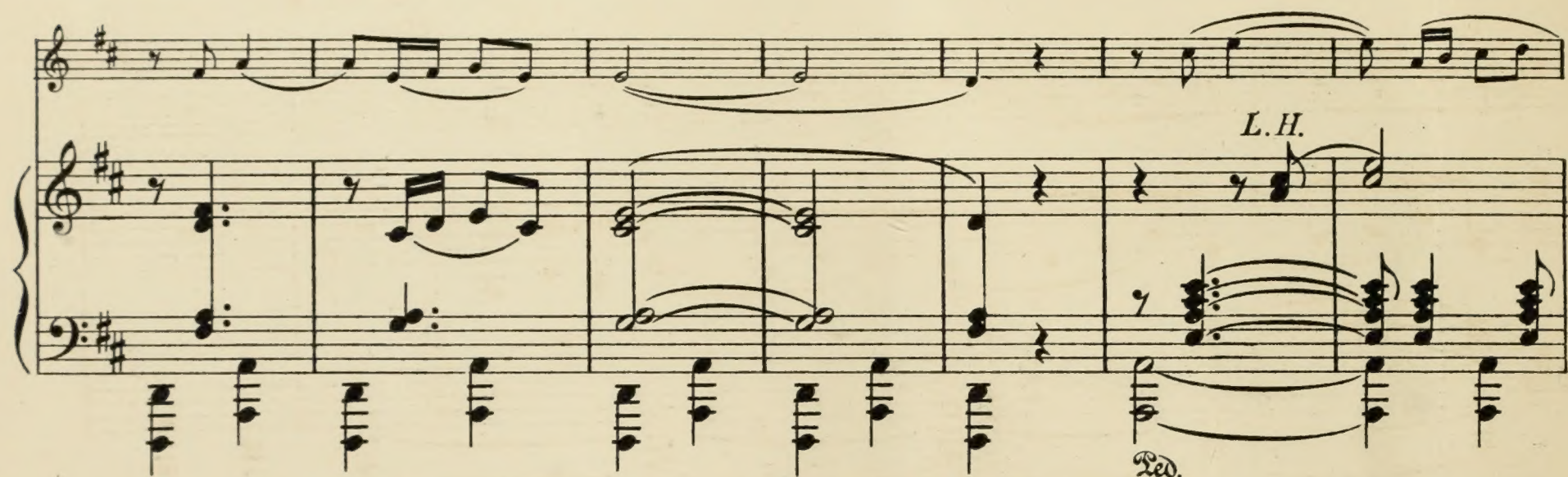
PIANO.

Wiegen.
una corda
ppp


Ed.



The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are grand staff notation, with the middle staff in treble clef and the bottom staff in bass clef, both sharing the two-sharp key signature. The music features a variety of note values including eighth and sixteenth notes, as well as rests and slurs.



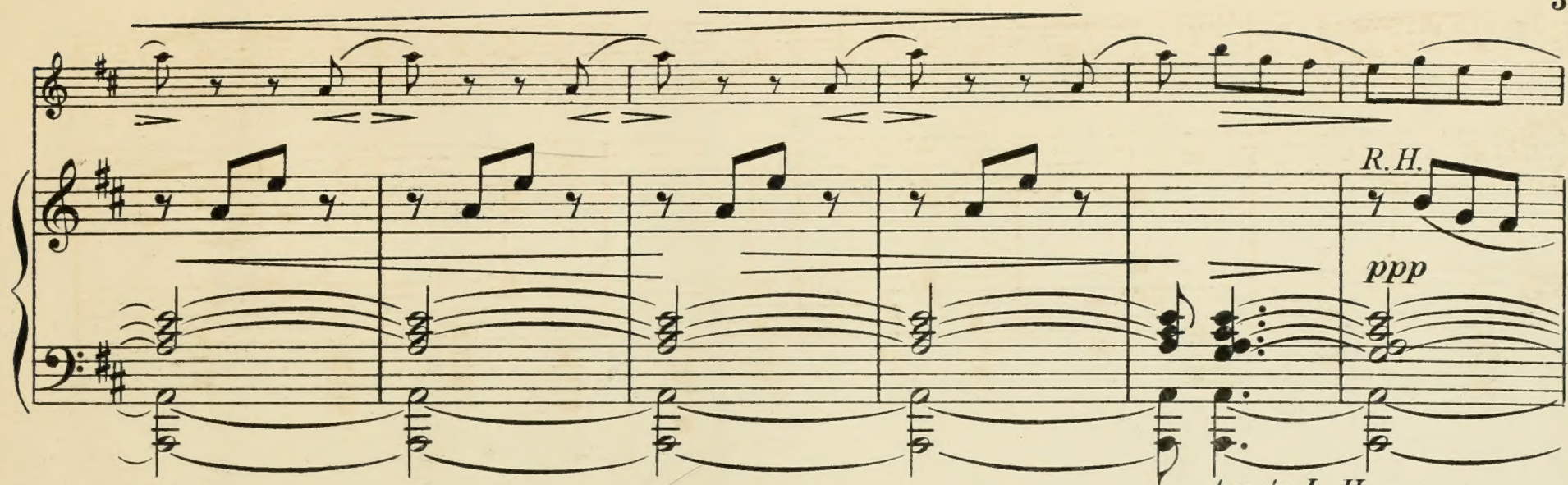
The second system of musical notation continues the piece. It includes a label "L.H." (Left Hand) above the middle staff in the fifth measure. The notation is dense with many beamed notes and slurs, particularly in the grand staff. The bottom staff has a "Ped." (Pedal) marking below it in the fifth measure.



The third system of musical notation shows further development of the musical themes. The grand staff continues with complex rhythmic patterns and slurs. The notation is consistent with the previous systems, maintaining the two-sharp key signature.

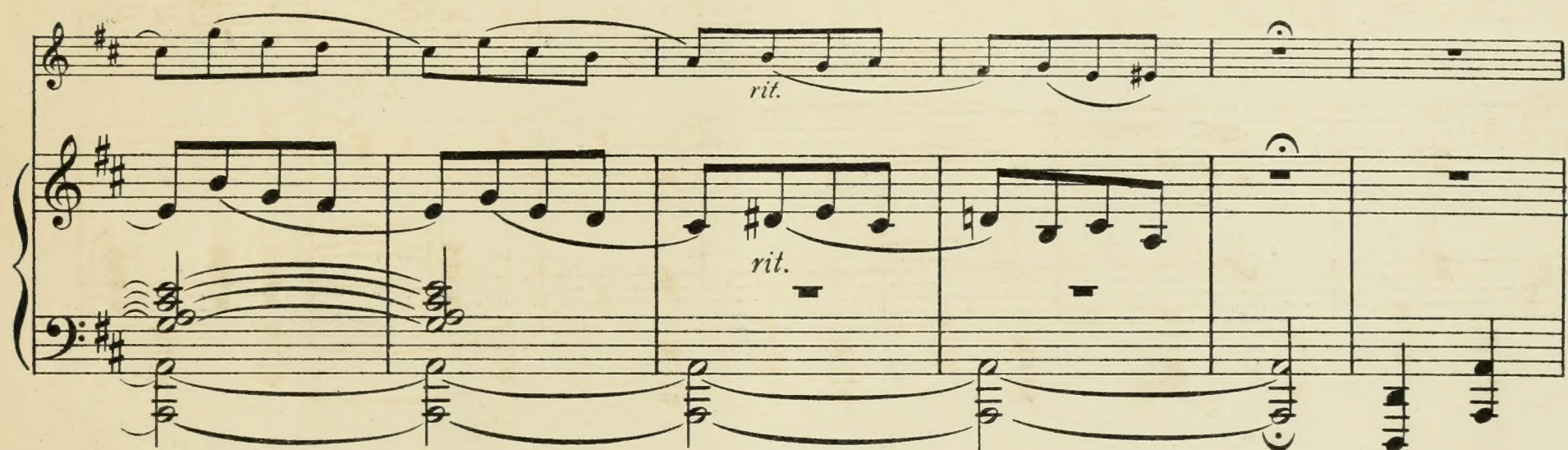


The fourth system of musical notation concludes the page. It features a label "L.H." (Left Hand) above the middle staff in the fifth measure. The notation includes various musical symbols such as slurs, ties, and dynamic markings, typical of a piano score from this era.



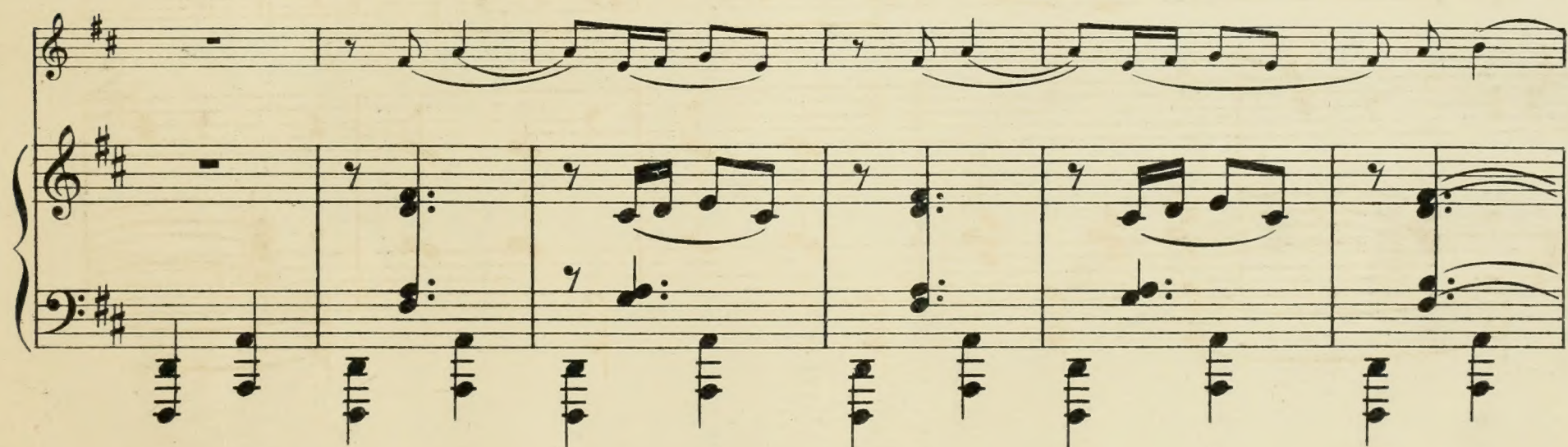
First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature has two sharps (F# and C#). The top staff contains a melodic line with eighth and sixteenth notes. The grand staff contains a piano accompaniment with sustained chords in the bass and moving lines in the treble. The system concludes with a measure marked *R.H.* and *ppp* (pianissimo).

tenuto L. H.
Red.

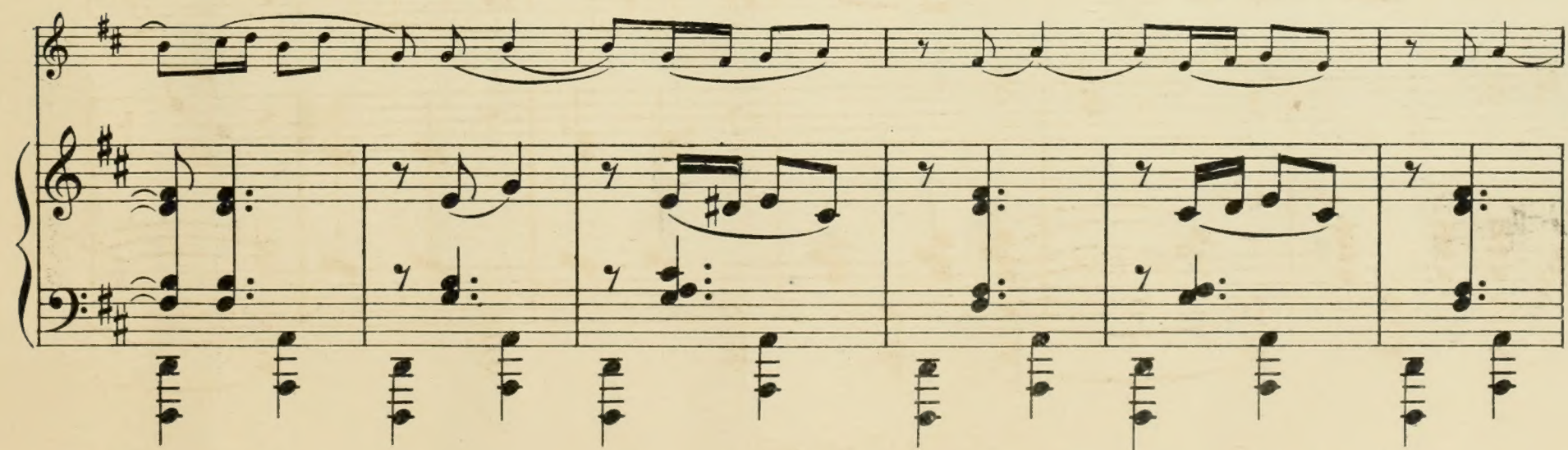


Second system of musical notation, continuing the piece. It features the same three-staff layout. The tempo or mood is indicated by *rit.* (ritardando) in both the top and bottom staves of the grand staff. The system ends with a measure marked with an asterisk (*).

*



Third system of musical notation. The top staff continues its melodic line. The grand staff features a more active piano accompaniment with frequent sixteenth-note patterns in both the treble and bass staves.



Fourth system of musical notation, the final system on the page. It maintains the three-staff structure with a complex piano accompaniment in the grand staff, featuring many sixteenth-note figures.

First system of musical notation. The upper staff (treble clef) contains a melodic line with a crescendo marking (*cresc.*). The lower staff (bass clef) contains a piano accompaniment with a *tre corda* marking. The key signature has two sharps (F# and C#).

Second system of musical notation. The upper staff (treble clef) features a melodic line with markings for *rall.*, *lunga*, *a tempo*, and *p*. The lower staff (bass clef) includes a piano accompaniment with markings for *una corda*, *rall.*, *pp*, and *ppp*. A *ped.* (pedal) marking is present at the beginning of the lower staff, and an asterisk (*) is placed below the staff. The key signature has two sharps.

Third system of musical notation. The upper staff (treble clef) contains a melodic line with a *molto dim.* marking and a *armonici* marking. The lower staff (bass clef) features a piano accompaniment with a *quasi niente* marking, a *ppp* marking, and a *Fine.* marking. The key signature has two sharps.

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VIOLIN.

Andante. *con sordino*

ppp

rit.

cresc.

rall.

lunga

armonici quasi niente

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